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FRENCH
PRE-IMPRESSIONIST
PAINTERS
of the
NINETEENTH CENTURY



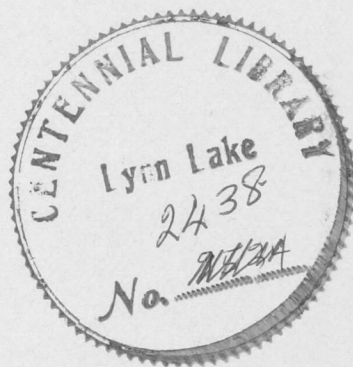
THE WINNIPEG ART GALLERY

APRIL 10TH TO MAY 9TH, 1954

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FRENCH
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PAINTINGS
WATERCOLORS
DRAWINGS
GRAPHICS



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PREFACE

The exhibition of "French Pre-Impressionist Painters of the 19th Century" was only possible through the contributions of many museums, collectors and art dealers. It is the first exhibit of this period in this part of the country.

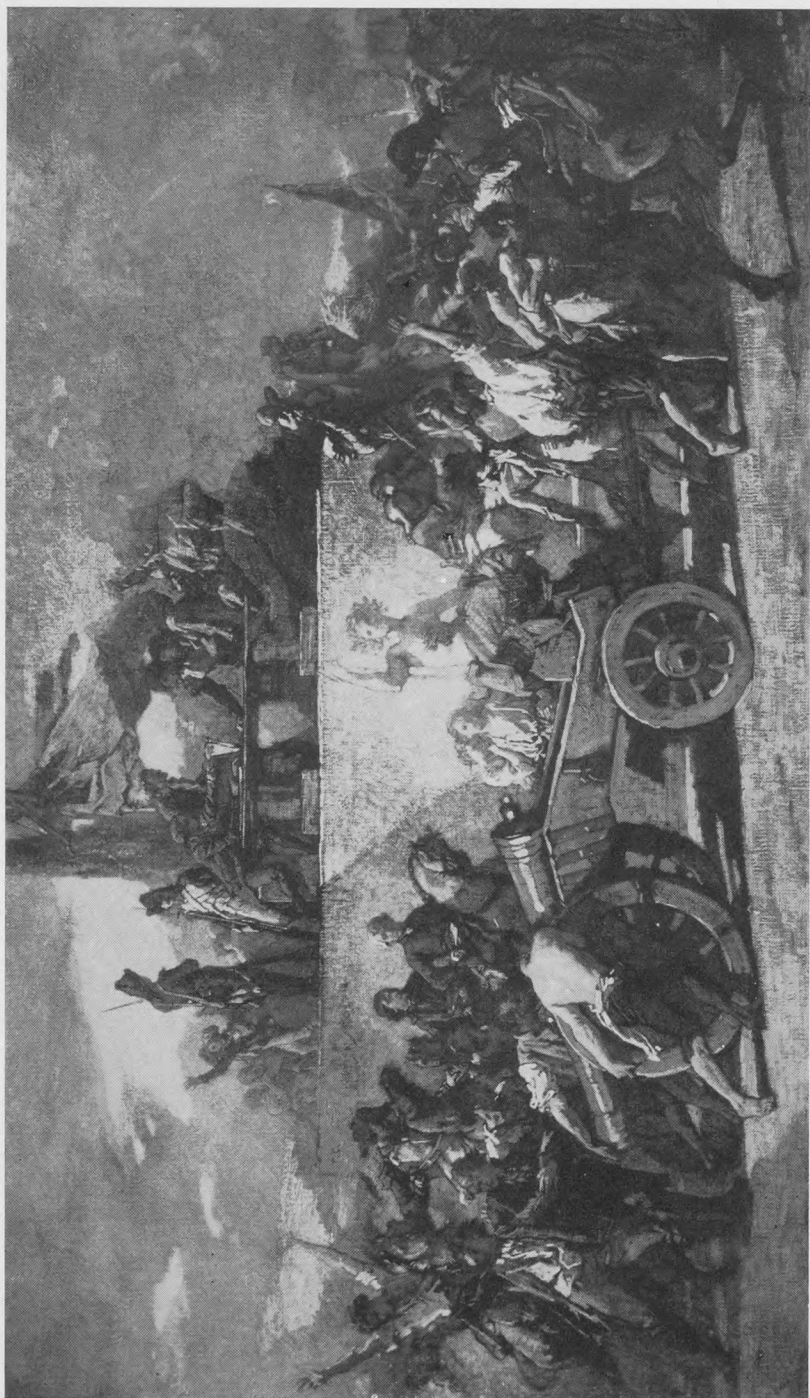
Other exhibitions which covered a similar time were very helpful especially the show "From David to Courbet," 1951, in The Detroit Institute of Arts.

The data in this catalogue was kindly provided by the different lenders and I am thankful for their help. I especially would like to give my sincere thanks to all the owners of the paintings, watercolors, drawings and graphics who contributed to the success of this exhibit—the directors and curators of the different museums, the private collectors and the art dealers. My special thanks to Mr. Paul L. Grigaut of the Detroit Institute of Arts for advice on sources and technical data.

ACKNOWLEDGMENTS

Albright Art Gallery, Buffalo N.Y.
Art Institute of Chicago
The Cleveland Museum of Art
The Cooper Union, New York
The Detroit Institute of Arts
Fogg Art Museum, Harvard
University
The Metropolitan Museum of Art,
New York
The Montreal Museum of Fine Arts
The National Gallery of Canada,
Ottawa
William Rockhill Nelson Gallery of
Art, Kansas City
The Art Museum, Princeton
University
Smith College Museum of Art
Springfield Museum of Art

The Toledo Museum of Art
Vancouver Art Gallery
The Walters Art Gallery, Baltimore,
Md.
Worcester Art Museum
Mr. and Mrs. Winslow Ames, Spring-
field, Mo.
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Winnipeg
Mr. and Mrs. R. A. Purves, Winnipeg
Carstairs Gallery, New York
M. Knoedler & Co., New York
Schaeffer Gallery, New York
Jacques Seligmann & Co., New York
Mr. J. K. Thannhauser, New York
Julius H. Weitzner, New York
Wildenstein & Co., New York



56. COUTURE: *The Enrollment of the Volunteers of 1792*

INTRODUCTION

THIS exhibition of French Pre-Impressionist painters of the 19th century covers the time from David to Courbet; in other words, the time from the French Revolution until the end of the Second Empire.

It is one of the most interesting periods in the development of art. It contains not only a high percentage of the most famous artists, but it also appears to have started the principles of the modern concept of painting which has lasted almost to the present day, even if some ideals of painting have changed within the last 100 or 150 years.

It is interesting to see that the artist who began the new development, Jacques-Louis David was not as revolutionary as he was considered to be. His classical compositions grew out of a well educated and trained society in Greek ideals. They were scientific conceptions of the antique ideals, more interesting for scholars than for the people of the new society. With the exception of a few paintings illustrating the history of this time, like the "Death of Marat," only his portraits in a very realistic manner show the new era. The same is true with the second important painter of this period, Jean-August-Dominique Ingres, who in competition with the new technical medium of photography, in a realistic way created his always amiable portraits, and in some ways was still more esteemed as a draughtsman. In his compositions he shows a rather idealistic world like the "Romantics."

The real revolution in painting, or we may better say the evolution of a new time, was developed by those artists we call rather incorrectly the "Romantics." Théodore Géricault really gave the main impetus. He liberated painting from the conventional form with great exaggeration and emphasis giving more importance to personal feelings. As Géricault died at 33, Eugène Delacroix became still more influential in this direction. He intensified his colors in an emphatic and forceful manner and disturbed the classical composition and brought in an atmosphere of motion. After his trip to North Africa he introduced a new fantastic and exotic world of oriental types, spirited horses, stalking animals.

Another revolutionary artist, and in some ways the only one who really made use of the changed social and technical circumstances was Honoré Daumier. A giant personality like Michelangelo in his special field, he fought against his society, mocking himself, caricaturizing everything and in this way criticizing and destroying many of society's conventions and habits. His influence on this time and on later times, even until today, through the means of the reproductions of his art, the rather new technique of lithography, became enormous. Paul Gavarni who is often compared with him was never as critical and never as offensive as Daumier. Gustave Doré, famous for his book illustrations, followed more the "Romantics." Constantin Guys, with his delightful and characteristic portrayal of the new society of the exciting but short golden age of the Second Empire, criticized without intention this new aristocracy which was the monied bourgeoisie. All these artists, who were more influential through the means of the mass production of printed work, were not

always and even today recognized as the most important ones. In the meaning of the theoretics and aesthetics the real field of art was considered to be only in painting.

A "Romantic" painter like Camille Corot developed another new style. His painting was based on the classical landscape—a never existing well-harmonized composition of mountains, trees, houses, figures. More and more he created a picturesque manner of well balanced shapes and fine tuned colors in complete harmony. Actually he was quite far from contemporary life and the real problems of his time. In some ways the same is true of Francois Millet. He is considered as having painted rural life as it really was, but he gave it as seen through sensitive and poetical eyes, even if sometimes there is a rather vital vein.

Another artist who was considered to be quite new in his realization of the seen world was Gustave Courbet. Although in some of his pictures he introduced very realistic motifs like in "The Quarriers" formerly in the Dresden Museum, and in most of his landscapes and still lifes he painted nature rather objectively—in some ways he was the strongest forerunner of the following Impressionists—his landscapes are ideal compositions harmonically built up rather than imitations of the seen world.

There are many other artists in this exhibition who are more or less strong personalities. In the famous School of Barbizon all had the intention to show nature rather realistically. Nevertheless, the most important of them like Théodore Rousseau, Charles Francois Daubigny or Narcisse Diaz depict nature "seen through their own temperament."

There are others like Alexandre Gabriel Decamps, Jules Breton and Ernest Meissonier, who were quite popular in their time, even if they are in our opinion not of the ones who really created the new style. But they cannot be ignored in an exhibit of this period if only to show the popular taste of those times.

An outsider Pierre Puvis de Chavannes tried to build up classical compositions in a high harmony of movement, forms and colors. His contribution to painting as part of the room they were made for, although they were not mural paintings, was important. But his influence was not as large because the future belonged to the easel painting.

Our exhibition ends in the '60's and '70's when a new climax—a new realization of the real world started with the Impressionists who gave a last and outmost consequence of this materialistic time—a world as it was seen through their eyes even if they were a little spoiled by the tendencies of the newer time to analyze and abstract everything.

We can say that many of the artists of this period covered by our exhibition were not popular at their time—most of them swam against the stream. They created that which was called a little later "l'art pour l'art," which means an art painted almost only for artists or a small number of learned people, scholars and collectors. It was the halfway mark toward the later tendency of art with absolute abstraction and the social standpoint of the artist to withdraw from society.

FERDINAND ECKHARDT



3. DAVID: *La Citoyenne Crouzet*

CATALOGUE

JACQUES-LOUIS DAVID

Born Paris 1748—Died Brussels 1825.

Pupil of J. M. Vien. Most important for his development of a new style, Neo-classicism (this means regeneration of the Greek and Roman stylistic ideals), was his stay in Rome 1774-1780 drawing from antique sculptures. Thus, he influenced most of the French artists and the artists of other countries, not only for the next decades, but also at the academies until almost the present time. Later he joined the French Revolution taking active part as a member of the Convention and as a kind of dictator in the artistic revolution. Under the Empire he became Napoleon's "first" painter. In 1816, after the return of the Bourbons, he had to leave Paris for Brussels. His historical paintings like the *Oath of the Horatii* or *Hector taking leave of Priam* are strong compositions following the intentions of the classic time or of N. Poussin. His most famous work of the revolution time is the *Death of Marat*, of the Empire the *Coronation of Napoleon*. Today his wonderful characterizing portraits are preferred, of which *Mme. Recamier* of the Louvre has become one of the most famous.

1. HECTOR TAKING LEAVE OF PRIAM

25½" x 32".

Exhib.: The French Revolution, Wildenstein, New York, 1943, No. 48A; Carnegie Institute, Pittsburg, Penn., French Painting 1100-1900, 1951, No. 97.

Art Museum, Princeton University, Princeton, New Jersey (30.438).

2. PORTRAIT OF A LADY WITH A KERCHIEF

Oil on Canvas: 22" x 18½".

Collect.: M. Chevalier; Comtesse de——(daughter of M. Chevalier); Comte de Bryas.

Publ.: Cat. Houston Museum of Fine Arts, Twenty Masters of Painting, 1951, No. 11.

Wildenstein & Co., New York.

3. LA CITOYENNE CROUZET

31½" x 25". ca. 1795.

Collect.: Mme. Bourotte; Grace Rainey Rogers.

Publ.: Bulletin, Cleveland Museum of Art, June 1945, pp. 83-85 (repr.). The Cleveland Museum of Art, Grace Rainey Rogers Collection.

4. PORTRAIT OF AN OFFICER

Oil on Canvas: 24¼" x 20". Date: last years of 18th century.

Walter Pach, although taking into consideration different pupils of David, like Gros, Rude, Ingres, and Gérard, attributed this portrait to David himself. He believes that the sitter could be Charles Delacroix, father of the great romantic painter, and dates it in the late years of the 18th century. Schaeffer Galleries, Inc., New York.



5. DAVID: *Portrait of a Gentleman*

5. PORTRAIT OF A GENTLEMAN

Oil on Canvas; 46" x 35". Signed L D.

Publ.: Museum News, No. 66, Sept. 1933 (repr.); The Toledo Museum of Art, Cat. of European Painting, pp. 186-9 (repr.).

Toledo Museum of Art.

6. CLASSICAL FIGURES

Bistre and grey wash on paper: 5¼" x 7½". ca. 1777.

Probably after a classical sculpture during the artist's Roman sojourn, 1775-1780.

Publ.: Forty French Pictures, Smith Coll. Mus. of Art, 1953, No. 2. Smith College Museum of Art, Northampton, Mass.

JEAN-LOUIS LaNEUVILLE

Born Paris 1748—Died Paris 1826.

Pupil of David. Exhibited in the Salon between 1791-1817.

7. PORTRAIT OF THE "COMVENTIONNEL, RUAMPS DE
SURGERES, DEPUTÉ DE LA CHARANTE INFERIEURE"

Oil on Canvas: 25½" x 21½". Signed: LaNeuville, élève de David, 1792.

Collect.: Chéramy; M. Lévesque.

Publ.: Exposition David et ses élèves, Palais des Beaux Arts, Paris 1913, p. 52, No. 194.

Jacques Seligmann & Co., New York.

JEAN-AUGUSTE-DOMINIQUE INGRES

Born Montauban 1780—Died Paris 1867.

Not successful for a long time and lived by selling portrait drawings for 20 francs, he later became one of the most famous painters of Europe. Pupil of David, he won the Prix de Rome in 1801 but did not go to Rome until 1806. Until 1824, he lived mostly in Rome and Florence. In 1834, he became Director of the French Academie in Rome. Although, as in the famous *Turkish Bath* in the Louvre or in *Odalisque with the Slave*, Ingres is ranked as another important Neo-Classicist, yet in his figure compositions is found a good deal of soft romantic sentiment. His best work is his portraits and he was esteemed as a draughtsman. In his classic tendencies he stands in sharp contrast to Delacroix.

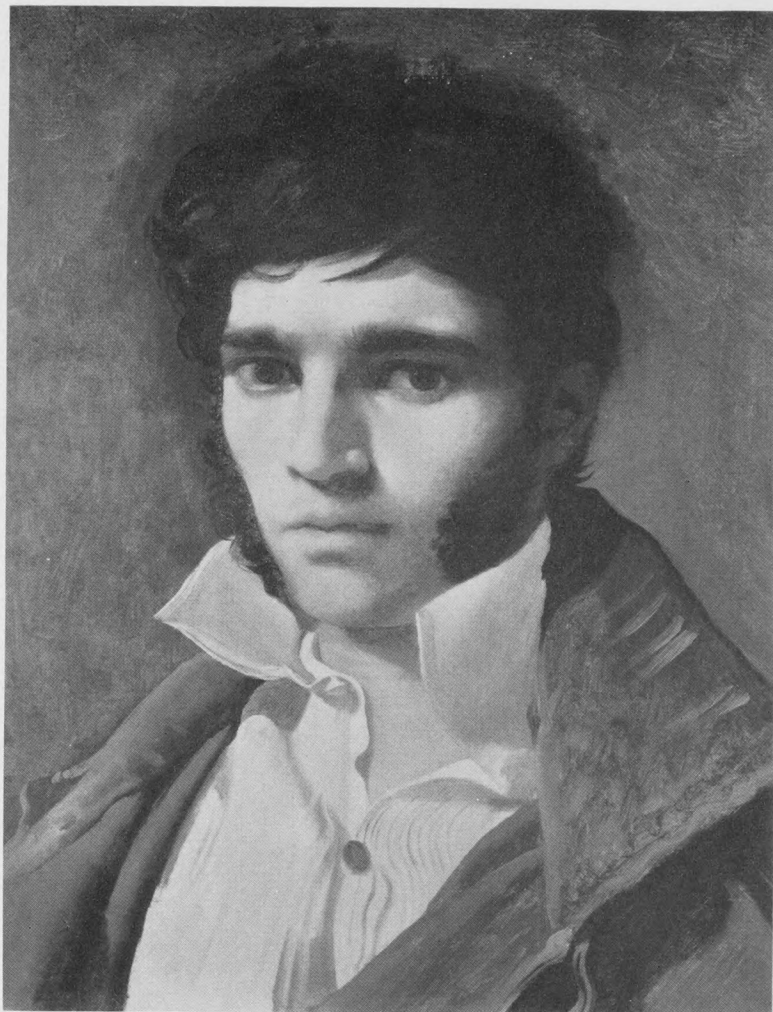
8. PORTRAIT OF PIERRE-FRANCOIS BERNIER

Oil on Canvas: 18¼" x 15". Painted ca. 1800.

Earlier the portrait bore the following inscription on the back of the canvas: "Portrait de Pierre-Louis Bernier, astronome, painted by Ingres, son ami, 1800." The sitter was a fellow-student of the painter at David's.

Collect.: Henri Haro, father; Henri Haro, son; Henry Lapauze; H. S. Southam, Esq., Ottawa.

Publ.: Ingres, sa vie et son oeuvre, by Henry Lapauze, Paris 1911, p. 37. M. Knoedler & Co., New York.



9. INGRES: *Portrait of the Sculptor, Paul Lemoyne*

9. PORTRAIT OF THE SCULPTOR, PAUL LEMOYNE

Oil on Canvas: 18 $\frac{3}{4}$ " x 14 $\frac{1}{2}$ ". Signed: Ingres. Painted in 1819.

Collect.: Paul Lemoyne; J. F. Gigoux; P. A. Cheramy; Henri Haro; Henry Lapauze.

Publ.: Henry Lapauze, *Ingres, sa vie et son oeuvre*, Paris 1911, pp. 173-4, (repr. p. 179).

W. R. Nelson Collection in the Nelson-Atkins Gallery, Kansas City, Missouri.

10. THE ODALISQUE WITH THE SLAVE

Oil on Canvas: 30" x 41½". Signed: J. Ingres 1842.

Collect.: Painted for King Wilhelm I, of Wurttemberg; Delessert; Baron Gustave de Rothschild; Sir Philip Sasson.

Publ.: Georges Wildenstein, Ingres, London, 1954, p. 213 no. 228.

Walters Art Gallery, Baltimore, Maryland (37.887).

11. PORTRAIT OF MADAME HAYARD, NÉE JEANNE-SUZANNE ALLION

Pencil on white paper: 10½" x 7⅞". Signed: Ingres. ca. 1812.

Collect.: Duban; Flachéron; George Bernheim; John Levy Galleries to Paul J. Sachs.

Publ.: A. Mongan & Paul J. Sachs, Drawings in the Fogg Museum of Art, Harvard Univ. Press 1946, p. 375 and Fig. 370.

Fogg Art Museum, Harvard University (Meta and Paul J. Sachs Collection) (701.1927).

12. SEATED NUDE

Crayon: 12¼" x 10¼". Marked with the stamp of the Ingres Sale. ca. 1827. Study for the figure of the Iliad in the "Apotheosis of Homer," originally painted for a ceiling in the Louvre.

Collect.: Atelier Ingres.

Wildenstein & Co., New York.

13. PORTRAIT OF MME. D'HAUSSONVILLE

Pencil on white paper (squared for enlargement): 9¼" x 11⅝". Signed Ing. ca. 1842-1845.

Study for the portrait of Mme. d'Haussonville in the Frick collection in New York. Louise de Broglie (1818-1882), wife of Joseph Othenin Bernard de Cléron, Comte d'Haussonville, was a writer and wrote a two-volume "Life of Byron."

Collect.: Beurdeley; Wildenstein to Paul Sachs.

Publ.: Mongan & Paul J. Sachs, Drawings in the Fogg Museum of Art, Harvard University Press, 1946, p. 379 and Fig. 375.

Fogg Art Museum, Harvard University.

14. STUDY FOR THE HEAD OF "LA VIERGE À L'HOSTIE"

Pencil on tracing paper heightened with white: 18" x 14¾". Signed on the mount: J. Ingres init et delvit, Meung 6 Octobre. Date: ca. 1863.

Collect.: Garnier; Gigault.

The theme of *La Vierge à l'hostie* was one which had a strong attraction for Ingres and he is known to have painted several versions of this subject one of which is now in the Louvre. This drawing, apparently done at Meung in 1863 where Ingres retired towards the end of his life, is probably a study for the final version completed in 1866 and now in the Musée Bonnat at Bayonne.

The National Gallery of Canada, Ottawa.



10. INGRES: *The Odalisque with the Slave*

15. PORTRAIT OF MADAME SIMARD

Pencil on paper: 13 $\frac{1}{4}$ " x 10 $\frac{1}{4}$ ". Signed: à son ami Simard, Ingres, del. 1857.

Collect.: Victor Baltard.

Publ.: L. Albright Art Gall. Exhibition Catalogue, Jan. 1935, Master Drawings, No. 96.

The Albright Art Gallery, Buffalo, N.Y.

THÉODORE GÉRICAUT

Born Rouen 1791—Died Paris 1824.

Pupil of Vernet and the David pupil, Guérin. But he really learned from the old Greek and Roman masters and from the Old Masters Velazquez, Rubens, Van Dyck, Raphael, etc. He was also inspired by the strong color of Gros, David's pupil. With his picture, *The Raft of the Medusa*, now in the Louvre he is considered to be the first Romantic painter. This means in contradiction to the classicism of David and Ingres that his work is full of emotion, activity, and contradictions. As he died at the age of 33, he had only ten years to work. Yet his works are an important landmark in the history of French art in the 19th century. He was one of the first artists to recognize the possibilities of a new technique, lithography.

16. SELF PORTRAIT(?)

29 $\frac{1}{4}$ " x 23 $\frac{3}{8}$ ". Signed: Th. Géricault.

Walter Pach questions the attribution to Géricault. (*Gazette de Beaux Arts*, 1945, I, p. 229). René Huyghe considers this portrait as representing Géricault himself and gives as proof of his identification the portrait engraved by A. Colin in 1824, after an original of 1810.

Publ.: Bulletin of the Detroit Institute of Arts, XI (1929-30), 90.

The Detroit Institute of Arts.

17. STUDIES IN HUMAN AND EQUINE ANATOMY

Ink on paper: 8 $\frac{11}{16}$ " x 8 $\frac{5}{8}$ ". Presumably done in Italy and hence to be dated 1816-17.

Publ.: George Heard Hamilton, *Forty French Pictures in the Smith College Museum of Art*, 1953, (ill.).

The Smith College Museum of Art, Northampton, Mass. (1929:11)

EUGÈNE DELACROIX

Born Clarenton-Saint Maurice 1798—Died Paris 1863.

Pupil of the classicist Guérin. More important for his development were Géricault, Constable, Rubens. In his great opposition to the classicist Ingres he became the leading artist of the Romantic painters in France. He gave form and color new and emphatic power. He painted historical motifs based on the works of Dante, Shakespeare, Byron, and Scott. After a trip to Morocco and Algiers in 1832 he started to paint oriental motifs. He made an important contribution to the development of mural painting through his frescoes; his works in the *Chambre de Députés*, in the Luxembourg, and in the church St. Sulpice in Paris. He also contributed to lithography: his well-known illustrations for *Faust* and *Hamlet*.

18. BOISSY D'ANGLAS AT THE CONVENTION

Oil on canvas: 16" x 21 $\frac{1}{4}$ ". Signed: E. D. Probably painted in 1831. Final sketch for a larger canvas in the Musée de Peinture et de Sculpture, Bordeaux, which was painted in 1831.

Collect.: Private collection, Paris; Durand-Ruel, New York.

Publ.: Smith College Museum Bulletin 1932, p. 17, (repr.); George Heard Hamilton, *Forty French Pictures in the Smith College Museum of Art*, 1953, No. 8.

The Smith College Museum of Art, Northampton, Mass. (1928:13)

19. LYCURGUS CONSULTING THE PYTHIAN ORACLE

Oil on canvas: 13" x 16". Signed: Eug. Delacroix. Painted about 1842-44. Study for the decoration of a pendentive in the third cupola of the Library, *Chambre des Députés*, Palais Bourbon, Paris.

Collect.: Demidoff, San Donato; Henri Darasse, Paris.

Publ.: Alfred Robout, *L'Oeuvre Complet de Eugène Delacroix*, Paris 1885, p. 224, No. 869; Ulrich Christoffel, *Eugène Delacroix*, Munich, 1951, fig. 56, p. 109.

Wildenstein & Co., New York.



18. DELACROIX: *Boissy d'Anglas at the Convention*

20. THREE STUDIES OF A HORSE

Pen and ink: $7\frac{7}{8}'' \times 12\frac{3}{8}''$.

Mr. and Mrs. Winslow Ames, Springfield, Mo.

21. HAMLET AND THE GRAVEDIGGERS

Black chalk on white paper: $11'' \times 7\frac{1}{2}''$ (sight). Stamp of the Delacroix sale. Final study for the lithograph in reverse to the print. The sixteen illustrations of Shakespeare's *Hamlet* were done in 1834 and 1843.

Collect.: Eugène Lecomte.

Mr. and Mrs. Winslow Ames, Springfield, Mo.

22. HELIODORUS EXPELLED FROM THE TEMPLE

Pencil on white paper: $22\frac{7}{8}'' \times 15\frac{1}{2}''$. Stamp of the Delacroix sale. Across the lower edge in Delacroix' own hand: "Voir Jean Duvet pour les anges." Date: 1849-53. A study for the fresco in St. Sulpice.

Publ.: A. Mongan and Paul J. Sachs, *Drawings in the Fogg Museum of Art*, Harvard Univ. Press, 1946, p. 367 and Fig. 359.

The Fogg Art Museum, Harvard University. (1934.4).

23. JACOB STRUGGLING WITH THE ANGEL

Pencil over preliminary indications in red crayon on white paper which has been pasted across the middle: $22\frac{1}{4}'' \times 15\frac{1}{8}''$. Stamp of the Delacroix sale. Date: 1853-57. Study for the fresco in St. Sulpice.

Publ.: A. Mongan and Paul I. Sachs, Drawings in the Fogg Museum of Art, Harvard Univ. Press, 1946, p. 367 and Fig. 360.
The Fogg Museum of Art, Harvard University. (1943.3)

ALEXANDRE GABRIEL DECAMPS

Born Paris 1803—Died Fontainebleau 1860.

Most important for his development was his trip to the Orient in 1827. Five years before Delacroix he discovered the pictorial value of the Orient as a fairyland of exciting colors, light, and sun-glittering atmosphere. The public was delighted by his new realism which today seems to us a little too romantic.

24. THE OXCART

Canvas: 14" x 20".

Collect.: Durand Ruel; Charles Senff; Col. Elverson.
Julius H. Weitzner, New York.

HONORÉ DAUMIER

Born Marseille 1810—Died Valmondois 1879.

Daumier was most successful with his lithographs. In the magazines *La Caricature* (1831-35) and *Le Charivari* (1832) appeared about 3400 lithographs and many woodcuts. He also painted but his pictures were never recognized by the public. In 1878, shortly before his death, his friends arranged the first exhibition of his pictures and sculptures which had never before been seen by the public. He is one of the greatest caricaturists of all time and in another way demoniacal like Michel Angelo. He criticized almost all institutions of life, politics, legal and financial customs, domestic relations, the weakness and ridiculousness of human beings, etc. He created a new type of artist, making him consciously contradictory to his time and society, fulfilling an important function in social life as a kind of regulator. His great success was only possible through the new means of the wide circulation of magazines. With much correspondence to numerous readers, he can be called one of the first real popular artists of modern time.

25. L'AVOCAT

Oil on panel: 8 $\frac{3}{4}$ " x 10 $\frac{3}{4}$ ". Signed: H. D.

Collect.: Jules Dupres; J. R. H. Neervort van de Poll a Rijsenburg.

Publ.: A. Alexandre, H. Daumier, l'homme et l'oeuvre, 1888, p. 375-6.
Schaeffer Galleries, New York.

26. LES AVOCATS

Oil: 8 $\frac{3}{4}$ " x 11 $\frac{1}{2}$ ".

Collect.: Dr. W. von Seidlitz, Dresden.
J. K. Thannhauser, New York.

27. LE BANC DES AVOCATS

India ink: 13" x 16".

Collect.: Georg Caspari, Munich; English Collection.

Publ.: Eduard Fuchs, Der Maler Daumier, Munich, 1930, 191A.
Carstairs Gallery, New York.



28. DAUMIER: *A L'audiance*

28. A L'AUDIENCE

Pen and wash: $5\frac{1}{2}'' \times 9\frac{3}{4}''$.

The National Gallery of Canada, Ottawa (812).

PAUL GAVARNI

Born Paris 1804—Died Auteuil 1866.

Next to Daumier and Doré leading master of illustrations in France 19th century. He first made fashion drawings but then changed to the portrayal of social life illustrating the manners of people rather than ridiculing them like Daumier. He always remained pleasant and charmed the public. His reports of the daily life have become historical documents. 2714 original lithographs and more than 2000 lithographs made from his drawings are known. He worked for *Le Charivari*, *Le Figaro* and the second *Caricature*. The most important works of his late period, *Masque et Visages* were made for the daily magazine *Paris*.

29. THE CHOCOLATE VENDOR

Wash drawing on paper: $12\frac{5}{8}'' \times 9''$. Signed: Gavarni. Inscribed on reverse: Aout (Thermidor).

The Walters Art Gallery, Baltimore (37.1470).

30. WOMAN WITH A WHEELBARROW

Ink and watercolor on paper: $12\frac{3}{4}'' \times 7\frac{7}{8}''$. Signed: Gavarni. Inscription: A quinze ans, moi, j'étais pas 'core fermée.

Collect.: Henri Didier, (sold Hotel Drouot, 1868, No. 113).

Publ.: From David to Courbet, Cat. The Detroit Institute of Art, 1950, No. 115.

The Walters Art Gallery, Baltimore (37.1459).

31. RESULTS

Watercolor: $7\frac{1}{4}'' \times 5\frac{15}{16}''$.

Inscribed: le 28 juillet 1835 à mon ami A. Karr.

A. Karr was presumably Jean Baptiste Alphonse Karr, the well known French critic and novelist, editor of *Le Figaro* and founder in 1848 of *Le Journal*. His epigrams have been frequently quoted: e.g. "*plus ça change, plus c'est la même chose.*"

The National Gallery of Canada, Ottawa (6140).

32. LE BAL MASQUÉ (attributed to Gavarni)

Watercolor: $20\frac{13}{16}'' \times 28\frac{1}{2}''$.

Publ.: Worcester Art Museum Bulletin, Autumn, 1932, XXIII, 102-103, (repr.).

The Worcester Art Museum (1932.14)

CONSTANTIN GUYS

Born Vlissingen, Holland, 1805—Died Paris 1892.

Of French origin like Daumier and Gavarni, one of the most important painters of contemporary life. Very prolific he produced an innumerable number of pen drawings washed with sepia and watercolor which were sold for one franc each at the merchants' stalls in the passageways. As a correspondent for the *London News*, as a witness of the French Revolution of 1848, and as a reporter of the Crimean War, in general as a painter of modern and mondaine life, he drew not only the spiritual but also the physical atmosphere of what he saw. Well known as his art was, his personality was legendary and unknown. He died in poverty in an old folks' home.

33. TWO SPANISH WOMEN PROMENADING

Pencil, gray wash, watercolor: $11\frac{1}{2}'' \times 8\frac{1}{4}''$. Date: about 1860.

The Cooper Union, New York (1938-57-109)

34. THE PROMENADE

Sepia ink, gray wash, watercolor: $7\frac{1}{2}'' \times 5\frac{7}{8}''$. Date: ca. 1858.

The Cooper Union, New York (1938-57-97)

35. THE NEW FASHIONS

Sepia ink and wash on blue-gray paper: $9\frac{3}{4}'' \times 7\frac{1}{4}''$. Date: about 1858.

The Cooper Union, New York (1938-57-108).

36. THE BLUE BROUGHAM

Black ink and watercolor: $7\frac{1}{2}'' \times 10\frac{3}{8}''$. Date: about 1860.

The Cooper Union, New York (1931-71-53).

CAMILLE COROT

Born Paris 1796—Died Paris 1875.

Pupil of Michallon and Bertin. He started with realistic landscapes but left in 1825 for Italy where he discovered the beauty of the classical landscape. Returning to Paris, he lived there during the winter and travelled through France during the summer. His landscapes are not actual scenes; they are



33. GUYS: *Two Spanish Women Promenading*

poetical inspirations and compositions using silvery tones, misty grounds, or clear air, or even the burning warm colors of a sunset, but always the composition and colors are in perfect harmony. He also painted fine figure studies and portraits. In his later years he sometimes painted too much, to earn money to support his friends and family. He died unmarried. Although he lived from the time of David until Impressionism, he never was really influenced by this new development.

37. JUMIÈGES

Oil on canvas: 12" x 15½". Signed lower left: Corot. Probably painted in 1829-30.

Collect.: S. M. Vose; Beriah Wall; S. M. Vose.

Publ.: Forty French Pictures, Smith College Museum of Art, 1952, p. XIX (repr.); Smith Coll. Mus. Bulletin 1928, pp. 7-8; *ibid.*, 1935, p. 21.
The Smith College Museum of Art, Northampton, Mass. (1929:15-1).

38. NUDE MAN

Canvas: 12 $\frac{1}{4}$ " x 8 $\frac{5}{8}$ ". Signed: Corot. Painted 1844-45.

Study for the *Baptism of Christ*.

Collect.: Camille Corot; M. Galvez; M. Portier; Hippolyte Adam.

Publ.: Alfred Robaut, *L'Oeuvre de Corot*, Paris 1905, Vol. II, p. 175, No. 470.

Wildenstein & Co., New York.

39. LA CHARRUE (The Plough)

Canvas: 13 $\frac{1}{2}$ " x 18 $\frac{1}{4}$ ". Signed: Corot.

Collect.: Mayen.

Wildenstein & Co., New York.

40. L'ÉTANG À L'ARBRE PENCHÉ

Oil on canvas: 15" x 22". Signed: Corot. Date: about 1865.

Publ.: A. Robaut, *L'Oeuvre de Corot* No. 1980.

Mr. and Mrs. John A. MacAulay, Winnipeg.

41. LANDSCAPE WITH FIGURE AND TWO COWS

Oil on canvas: ca. 18" x 22 $\frac{1}{2}$ ". Signed: Corot.

Collect.: Vautrez; Bruneau; Waltner; Ernest Cognacq.

Publ.: Robaut, No. 1894.

Mr. and Mrs. R. A. Purves, Winnipeg.

42. GALLIC HORSEMAN

Oil on canvas: 22" x 26". Signed: Corot.

Collect.: Sir William Van Horne; Bequest of Miss Adaline Van Horne, 1945.

Publ.: A. Robaut, *L'Oeuvre de Corot*, Vol. III, p. 356, pl. 2310 (B).

The Montreal Museum of Fine Art (No. 877).

43. LANDSCAPE

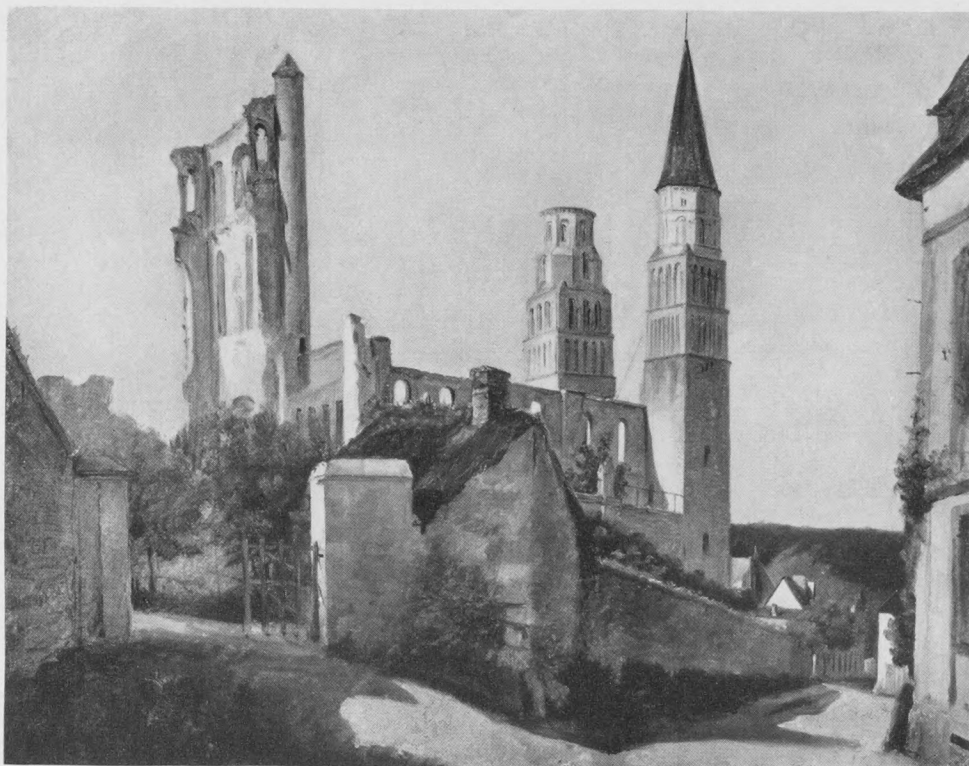
Charcoal: 11 $\frac{9}{16}$ " x 16 $\frac{3}{4}$ ". Stamped: Vente Corot.

Study for the painting *Marecages boisés avec trois vaches*, (Robaut, 2391).
The National Gallery of Canada, Ottawa (345).

JEAN FRANCOIS MILLET

Born at Gruchy near Gréville 1814—Died Barbizon 1875.

He was the son of a peasant and became famous as a painter of peasant life. He is considered a realist but it is more a realism seen through a looking glass with a poetic feeling. He painted the sower, the gleaner, the shepherd, but painted them as part of the landscape. His colors are the colors of the ground, chiefly brown and grey tones. He is also important as a portrait painter. The form of his works is rather strong. He influenced Van Gogh and other



37. COROT: *Jumièges*

Dutch painters of this time. In 1849 he left for Barbizon near Fontainebleau where other famous landscape painters like Rousseau and Daubigny worked.

44. THE FIRST MADAME MILLET

Oil on canvas: 20" x 24". Painted 1844-45.

Collect.: Potter Palmer.

The Art Institute of Chicago.

45. OEDIPUS TAKEN FROM THE TREE

Oil: 52½" x 20½". Signed: J. F. Millet. Painted in 1847.

The infant Oedipus lowered from the tree by one of the shepherds of Polybus, King of Corinth, into the hands of a woman who kneels in foreground with dog to right and another figure behind.

Collect.: G. N. Stevens; Cottier.

Publ.: A. Sensier, *Vie et l'Oeuvre de J. F. Millet*, 1881, pp. 68-72; *Cat. of Paintings*, The National Gallery of Canada, Ottawa, 1948, No. 822.

The National Gallery of Canada, Ottawa.

46. FARM AT GRÉVILLE

Oil on canvas: $21\frac{1}{4}'' \times 28\frac{5}{8}''$. Signed: J. F. Millet. Painted about 1871.
Collect.: P. A. B. Widener.

The Smith College Museum of Art, Northampton, Mass. (1931:10-1).

47. EMELEE, SISTER OF THE ARTIST

Chalk drawing on paper: $13\frac{1}{2}'' \times 11\frac{1}{2}''$. Signed J. F. Millet.

Collect.: Bequest of William John and his sister Agnes Learmont.

The Montreal Museum of Fine Arts (No. 14).

48. YOUNG MOTHER PREPARING THE MEAL FOR HER FAMILY

Pen and sepia: $8\frac{3}{16}'' \times 6\frac{5}{8}''$. Signed: J. F. Millet.

The drawing is a study for the picture *Porridge* in the Collection of Henry Reinhardt, reproduced in the Catalogue of the L. Sarlin Collection sale, Galerie Georges Petit, Paris, 1918, opp. p. 56.

Collect.: Sensier; Moreda; Knowles.

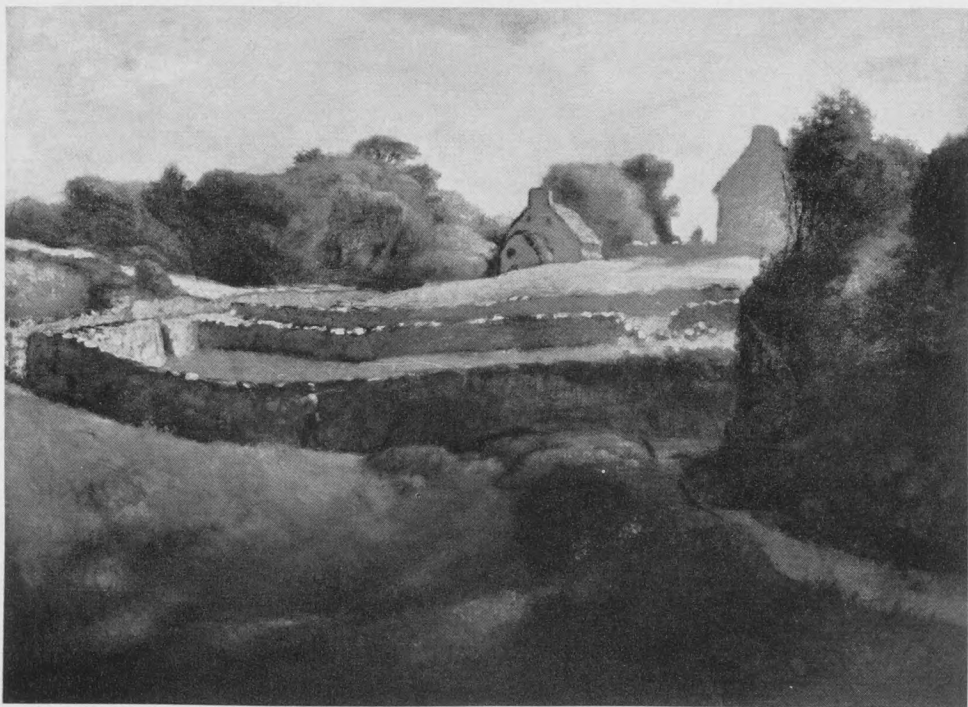
Publ.: Shoolman and Slatkin, *Six Centuries of French Master Drawings in America*, New York, 1950, p. 158, pl. 90.

The National Gallery of Canada, Ottawa (339).

49. VIEW OF A FARMSTEAD OVERLOOKING A PLAIN

Black chalk: $12'' \times 16\frac{1}{2}''$. Stamp of Millet Atelier Sale, 1875. Lugt 1460.

The National Gallery of Canada (5210).



46. MILLET: *Farm at Gréville*



44. MILLET: *The First Madame Millet*

GUSTAVE COURBET

Born Ornans 1819—Died La Tour de Peilz (Switzerland) 1877.

He was the founder of Naturalism in the new French development of painting, not only because of his themes but also because of his observation of the objects in form and color. He painted figures, portraits, still lifes, and especially landscapes and his strong personality was natural and revolutionary. He received recognition first in Germany. His paintings, supposedly naturalistic, are nevertheless strong in form and show harmony of composition and color. He is one of the most famous French painters of the 19th century. Unfortunately he became involved in politics and was accused of having destroyed the famous Vendôme Column. He had to go into exile and left for Switzerland where he worked a few more years and then died.

50. TORSO OF A WOMAN

Oil on canvas: 29½" x 24". Signed: G. Courbet.

Bequest of Mrs. H. O. Havemeyer, 1929.

The Metropolitan Museum of Art, New York (73948-29.100.60)

51. MONSIEUR SUISSE

Oil on canvas: 23¼" x 19⅜". Signed: G. Courbet.

Bequest of Mrs. H. O. Havemeyer, 1929.

The Metropolitan Museum of Art, New York (29.100.120).

52. LA FEMME AU GANTS

Oil on canvas: $24\frac{7}{8}'' \times 20\frac{1}{2}''$. Signed: G. Courbet.

Collect.: Rebber.

The National Gallery of Canada, Ottawa.

53. PALISSADE ET CASCADE

$22\frac{3}{4}'' \times 28\frac{1}{4}''$. Signed: G. Courbet.

Collect.: Jack F. Chrysler.

Knoedler & Co., New York.

54. POND IN THE VALLEY

Oil on canvas: $20\frac{3}{4}'' \times 25\frac{1}{2}''$. Signed: G. Courbet.

Anonymous gift, 1922.

The Metropolitan Museum of Art, New York (22.16.15).

55. LA RUISSEAU DE LA BREME

$34'' \times 45''$. Signed: G. Courbet. Painted about 1775.

Knoedler & Co., New York.



54. COURBET: *Pond in the Valley*



52. COURBET: *La Femme au Gants*

THOMAS COUTURE

Born Senlis 1815—Died Villers-le-Bel 1879.

His teachers were Gros and Delaroche. He first became famous through the painting *Romains de la Décadence*. He was given official commissions even by Napoleon III but as he never completed the work, his patrons dropped him and he became almost unknown. However, he is still known as the teacher of important painters like Manet, Puvis de Chavanne, Feuerbach, etc.

56. THE ENROLLMENT OF THE VOLUNTEERS OF 1792

Oil on canvas: 23" x 40". Initialed: T. C.

Study for a large canvas commissioned by the French Government in 1848. Never completed, this painting is in the Colmar Museum.

Collect.: F. Barbedienne; William H. Vanderbilt; Brig. Gen. Cornelius Vanderbilt.

Publ.: Thomas Couture——par lui même et par son fils, Paris 1932, p. 45; Bull. of the Springfield Museum of Fine Arts, Oct.-Nov., 1948 (repr.). The Springfield Museum of Fine Arts.

GEORGE MICHEL

Born Paris 1763—Died Paris 1843.

Pupil of Taunay. He took his motifs exclusively from the environment of Paris, especially from the Montmartre, which in those days still had windmills. His late works show him as an unrecognized predecessor of the Barbizon school, even more than that, as an original and strong personality like in *The Storm*.

57. THE STORM

Oil on panel: $23\frac{1}{8}'' \times 28\frac{3}{4}''$.

Wilson L. Mead Trust Fund.

The Art Institute of Chicago.

THÉODORE ROUSSEAU

Born Paris 1812—Died Barbizon 1867.

The leading master of the famous school of Barbizon. Influenced by Constable. He was at first not successful. After he had spent his first winter in Barbizon in 1836-37 with Diaz and Aligny, he returned each following year and finally settled there. In his pictures he tried to show Nature as it really is, not as the classical masters in their compositions of ideal landscapes did. Yet, his landscapes express his strong personality and are full of lyrical mood.

58. SUNSET, D'ARBONNE

Oil on wood: $25\frac{1}{4}'' \times 39''$. Signed lower right: Th. R.; lower left: Th. Rousseau.

Bequest of Collis P. Huntington, 1925.

The Metropolitan Museum of Art, New York (25.110.4).

CHARLES FRANCOIS DAUBIGNY

Born Paris 1817—Died Paris 1878.

Another leading master of the school of Barbizon. He started as a miniature painter. Later he turned to landscapes with soft air and light effects. All of his landscapes, at least in the sketch stage, were done outdoors. The color is harmonic, never loud, but nonetheless powerful. His paintings are always bright. He depicted slow-running water, blossoming orchards, and spring. The public was very enthusiastic about him.

59. BANKS OF THE OISE

Oil on wood: $14\frac{3}{4}'' \times 26\frac{3}{8}''$. Signed: Daubigny 1863.

Bequest of Benjamin Altmann, 1913.

The Metropolitan Museum of Art, New York (14.40.815).

60. THE FISHERMAN

Red chalk on buff paper: $9\frac{7}{8}'' \times 16\frac{1}{8}''$.

Study for a painting in the collection of J. W. Simpson, New York.

The National Gallery of Canada (343).

CONSTANT TROYON

Born Sèvres 1810—Died Paris 1865.

His meeting with the masters of Barbizon developed his sense of the objective and realistic observation of nature. He is supposed to have transferred the



57. MICHEL: *The Storm*

merits of the masters of Barbizon to the painting of animals. He was very prolific in his work.

61. GOING TO MARKET

Oil on canvas: $16\frac{1}{8}'' \times 12\frac{7}{8}''$. Signed: C. Troyon 1860.

The Mr. and Mrs. Isaac D. Fletcher Collection.

The Metropolitan Museum of Art, New York (17.120.220).

NARCISSE DIAZ

Born Bordeaux 1808—Died Mentone 1876.

Diaz is of Spanish origin. He started painting different subjects, until he discovered himself as a landscape artist. He painted interiors and the clearings of the forest of Fontainebleau. He liked the glistening bark of trees and the sunbeams penetrating the forest. Sometimes mythological figures dwell in these places. In his later years he also was very prolific.

62. A CLEARING IN THE FOREST

Oil on wood: $12\frac{3}{4}'' \times 17\frac{1}{4}''$. Signed: N. Diaz '73.

The Mr. and Mrs. Isaac J. Fletcher Collection.

The Metropolitan Museum of Art, New York (17.120.230).

63. LANDSCAPE WITH FIGURES

Oil on panels: $10\frac{1}{2}'' \times 13\frac{3}{4}''$. Not signed.

Collect.: Henry Field Memorial Collection.

Publ.: Art Institute of Chicago Handbook 1920, p. 23, No. 20; *ibid.* 1925, p. 134, No. 120.

The Chicago Institute of Art.

64. DARK FOREST WITH PEASANTS COLLECTING FIREWOOD

Oil on canvas: 24½" x 29½". Signed: Diaz.

The Winnipeg Art Gallery (C-36-52).

ADOLPHE MONTICELLI

Born Marseilles 1824—Died Marseilles 1886

Monticelli was of Italian origin and a friend of Diaz. He was on the way to becoming a European celebrity but when the Germans besieged Paris in 1870, he returned to his birthplace where he lived until his death, almost unnoticed. He first started with exact drawings but later he broke up the compact mass of shapes and colors dissolving contours in a picturesque style resulting in a mosaic-like, sparkling harmony. His influence on Van Gogh was important.

65. THE BATHING POOL

15½" x 23".

The Vancouver Art Gallery.

JULES DUPRÉ

Born Nantes 1811—Died L'Isle-Adam 1889.

Another leading master of landscape painting of 1830. Starting as a porcelain painter, he later came to landscape painting, making his contribution to the deliverance of the landscape from the conventional routine. At first he liked detail but later became broader and more keen in light and color. A trip to England brought him under the influence of Constable. In the forties he was a good friend of Rousseau and they influenced each other.

66. THE HAY WAGON

Oil on canvas: 14¼" x 18⅛". Signed: Jules Dupré.

Bequest of Catharine Lorillard Wolfe, 1887.

The Metropolitan Museum of Art, New York (87.15.91).

THÉODULE AUGUSTINE RIBOT

Born St. Nicholas d'Attez (Eure) 1823—Died Colombes (Seine) 1891.

Ribot is typical of the great majority of 19th century painters, who were not original but retrospective, imitating grand masters of the past in subject and manner. Nevertheless his brush stroke and his colors show high quality and he is full of vitality. He was influenced by the Spanish painter Ribera, by the Le Nains, and by Chardin.

67. THE SCULLION

Oil on canvas: 36¼" x 27¾". Signed: T. Ribot. Painted ca. 1860 or 1870.

The Mr. and Mrs. Lewis L. Coburn Collection.

The Art Institute of Chicago.



70. PUVIS DE CHAVANNES: *The Shepherd's Song*

JEAN LOUIS ERNEST MEISSONIER

Born Lyons 1815—Died Paris 1891.

A typical example of an unoriginal but very skilful artist—he was influenced by Dutch artists like Hals, Metsu, Mieris—his pictures minutely exact were for a long time recognized as the most interesting and exciting all over the world and brought high prices.

68. A LUTE PLAYER

Oil on wood: 11½" x 8⅝". Signed: E. Meissonier 1865.

Bequest of Martha T. Fisher Collard.

The Metropolitan Museum of Art, New York (08.136.7).

JULES BRETON

Born Courrières (Pas de Calais) 1827—Died Paris 1906.

Although younger than Millet, he is the more conservative painter of the rural genre. His paintings always show that they are executed in the atelier

rather than outdoors. During his time he was believed to be the most important master of this field.

69. PULSE GATHERERS

Oil on canvas: 28½" x 50¼". Signed: Jules Breton/Courrières 1868.

Bequest of Collis P. Huntington, 1925.

The Metropolitan Museum of Art, New York (25.110.66).

PIERRE PUVIS DE CHAVANNES

Born Lyons 1824—Died Paris 1898.

The leading master of mural painting of 19th century France. In contrast to the general decorative mural painting of his time, he gives figures composition on a large scale—an ideal world of beautiful men in dignified attitudes who move tranquilly. His colors are cool and subdued; they show a fine feeling for the room for which these pictures were painted—a perfect harmony of subject, composition and color, in contrast to the naturalistic and realistic painters of this period. The murals in the Paris Pantheon are his chief work.

70. THE SHEPHERD'S SONG

Oil on canvas: 41⅛" x 43¼". Signed and dated: P. Puvis de Chavannes 1891.

Rogers Fund.

The Metropolitan Museum of Art, New York (06.177).

CÉLESTIN DESHAYS

Active in the 1840s and the 1860s.

Deshays was a typical fashion designer. His watercolors were reproduced in the *Gallerie Royale des Costumes* and in *Le Monde Éléphant*. He also designed a series of lithographs of animals and did portraits of the representatives of the 1848 Assembly. As fashion in the 19th century became more and more industrialized the influence of high art on it is evident. Clothes were first designed and more or less skilful drawings and watercolors of clothes were reproduced and printed in thousands and thousands to interest the public in new models. In this way, like in the lithos of Daumier and Gavarni, another new function of art was developed, even today not always recognized. The best of these fashion draughtsman are recognized artists.

71. THREE LADIES

Watercolor and ink over pencil: 10⅞" x 8⅞". Signed: Celestin Deshays.

Inscribed in pencil: etched for October. Date: probably the '60s.

Design for a Fashion Plate, probably for *Le Monde Éléphant*.

Collect.: John W. Shore.

The Fogg Museum of Art, Harvard University (1947.57.2).

72. TWO LADIES, CHILD AND DOG

Watercolor and ink over pencil: 11½" x 8⅞". Signed: Celestin Deshays.

Date: probably the '60s.

Design for a Fashion Plate, probably for *Le Monde Éléphant*.

Collect.: John W. Shore.

The Fogg Museum of Art, Harvard University (1947.57.1).

ANONYMOUS ARCHITECT

73. WATERCOLOR RENDERING FOR A PASSENGER STATION

8" x 16" (sight). Ca. 1860.

The sketch is said to be the former station at St. Germain-en-laye. It is typical of the very skilful draughtsmanship of architects' ateliers.

Mr. and Mrs. Winslow Ames, Springfield, Mo.

ETCHINGS, LITHOGRAPHS AND CLICHÉ-VERRES

From The National Gallery of Canada, Ottawa.

J. B. C. Corot (biography given)

74. Souvenir d'Italy, etching, L.D.* 9, (1233).

75. Le Songeur, Cliché-verre, L.D. 43.

76. La jeune fille et la mort, Cliché-verre, L.D. 45.

77. Souvenir d'Ostie, Cliché-verre. L.D. 57.

Ch. Fr. Daubigny (biography given)

78. La gardeuse de chevres, Cliché-verre. L.D.* 141.

Honoré Daumier (biography given)

79. Le ventre législatif, Lithograph. L.D.* 131. (2102).

"Cette planche qui compte, avec trois de suivante, parmi les oeuvres les plus belles et les plus recherchées de Daumier—" (Loys Delteil, Honoré Daumier, le peintre graveur illustré, Paris, 1925, I. 131.)

80. Amiral de Rigny, Lithograph. L.D. 72, (2097).

"Le vice-amiral Henri Gauthier, comte de Rigny, et qui fût ministre sous le règne de Louis-Philippe, était né à Toul le 2 février 1782; il décéda à Paris le 7 novembre 1835" (Loys Delteil, Honoré Daumier, le peintre graveur illustré, Paris, 1925, I. 72).

81. Celui-là, on peut le mettre en liberté . . . Lithograph. L.D. 85 (2098).

82. L'Odorat (Les cinq sens, No. 1), Lithograph. L.D. 594. (3030).

83. La vue (Les cinq sens, No. 2). Lithograph. L.D. 595. (3029).

84. Le toucher (Les cinq sens, No. 5), Lithograph. L.D. 598. (3027).

Eugène Delacroix (biography given)

85. Le forgeron, Aquatint. L.D.* 119. (2948).

86. Macbeth consultant les sorcières, Lithograph. L.D. 40. (2084A).

87. Tigre royal, Lithograph. L.D. 80. (2086).

88. Le cheval sauvage, or, cheval affrayé sortant de l'eau. L.D. 78. (2987).

*L.D. stands for Loys Delteil—the author who listed the graphic works of these artists.

Narcisse Diaz (biography given)

89. *Les folles amoureuses*, Lithograph. (2088).

Gustave Doré

Born Strassbourg 1831—Died Paris 1883. Illustrator of books of extraordinary phantasy. He also was a lithographer but most of his works were drawings, which were cut in wood. He illustrated Dante, Cervantes' "Don Quixote," "The Holy Bible," and many others.

90. *The Battle*, Lithograph. (2950).

Gavarni (biography given)

91. *Thomas Virelogue*, Lithograph. (2270).

92. *La biche au bois* (Par-ci, par-la, No. 41). (2300).

93. *Les robe' à flas-flas . . .* (Par-ci, par-la, No. 35). (2297).

The following is inscribed on the back of the print: "Les robe' à flas-flas, vois-tu, Sandrine, c'est toujours les mêmes qui les chiffonent, et les mêmes qui les savonnent.

Pa-ceque les hommes sont bêtes!"

94. *Self portrait: "L'homme a la cigarette,"* Lithograph. (2237).

95. *Edmond et Jules de Goncourt*, Lithograph. (2245).

Théodore Géricault (biography given)

96. *A French Farrier*, Lithograph. L.D.* 41. (3158).

J. F. Millet (biography given)

97. *The Sower*, Lithograph. L.D.* 22. (2156).

98. *Les becheurs*, Etching. L.D. 13. (2187).

99. *La fileuse*, Etching. L.D. 20. (1882).

100. *Femme vidant un seau*, Cliché-verre. L.D. 28.

*L.D. stands for Loys Delteil—the author who listed the graphic works of these artists.

